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is always fascinating, and we know of no more agreeable or better qualified person to guide the layman than Mr. Foster.

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### FICTION.

"Candles in the Wind"\* is visible proof that learning does not make a novelist, and that the story-telling gift nine times out of ten is as much born and not made as the poet's. The book gives every evidence of wide reading, much knowledge gathered together, a carefully chosen plot, minutely described characters and, in the main, good English. The fact remains that the book is sown through with wide tracts of intolerable dullness, and somehow, in despite of all the author's pains, one does not very much care what becomes of any of the characters. It is, however, a conscientious piece of work and adds one more to the pictures of India we already have from Kipling and Mrs. Steele.

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Elizabeth Robins has come home, in her latest novel,† and dealt with the familiar case of the loyal American a little homesick for foreign parts. She has taken an interesting relation between women for her situation, and for her theme the always tragical love between elder woman and younger man. The treatment is reticent, very delicate, not without charm. Isabel Roscoe accepts the only possible solution, and the reader, while regretful, is perforce content, reflects that life is so and that we can, like these three, make of it a thing unspoiled and believe that somehow the price is repaid in good for the race. The book advocates no party doctrines and wants neither humor nor story. It is serious, very womanly, noble and fortifying.

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### REPRINTS OF GREAT BOOKS.

Aubrey Beardsley, who died at Keats's age of Keats's malady, had, like Keats, a genius of the first rank. This rare and ex-

\* "Candles in the Wind." By Maud Diver. New York: John Lane Company, 1909.

† "The Florentine Frame." By Elizabeth Robins. New York: Moffat, Yard & Co., 1909.